

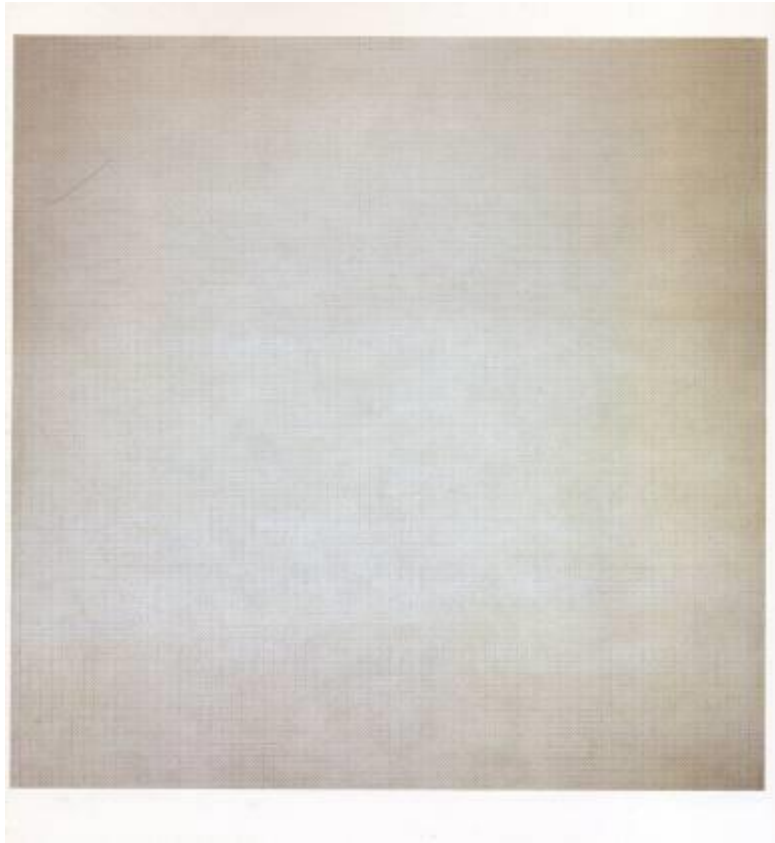
My intention in the development of this paper is to research Rosalind Krauss's¹ theories on the grid, with particular focus on her essay *The /Cloud/* in which she discusses Agnes Martin's² work. Through these ideas I then analyze aspects of other artists' work, including my own, as a means to reflecting on the relevance of her theory to the context I see myself in.

Rosalind Krauss's *The /Cloud/* : Denying the rush to Meaning.

In her essay *The /Cloud/*, Rosalind Krauss claims that most readings of Agnes Martin's paintings (through their imagery and titles) comprehend them as analogues of nature³. According to Krauss, the term that became a rubric for interpreting her work was the 'abstract sublime', in which a covert allusion was being made 'to the immensity, the endlessness, the ecstasy, the *terribilita* of nature.'⁴ However Krauss considers these readings as superficial and repetitive; that 'in the rush to move beyond the circumscribed aesthetic sphere to the *hors texte*, the context, the legitimating "real" text, {such} superficial readings are often produced...'⁵

Agnes Martin herself resisted the interpretation of her work as being from a romantic context, that it is not a form of abstracted nature. 'My paintings have neither objects, nor space, nor time, not anything—no forms...'⁶ She instead sees herself connected to an ancient tradition of classicists-'Coptic, Egyptian, Greek, Chinese'-, which she defines as a tradition that turns its back on nature, attempting to achieve something with 'more perfection than is possible in the world. It's as unsubjective as possible.'⁷

The reading that Krauss considers most accurate is Kasha Linville's phenomenological reading which involves a description of what it is like to see the paintings.⁸ It is based on observing a '...sequence of illusions of textures that change as viewing distance changes.'⁹ This experience is broken down into three 'moments' of viewing, going from near to far. First there is the up close reading in which one is conscious of details in the materiality of the surface and the quality and variation in her pencil lines which make up the



Leaf, Agnes Martin 1965 (detail below)
Acrylic and Graphite on canvas
72 x 72 (183cm x 183cm)
Collection of Mr. and Mrs. Daniel N. Dietrich II

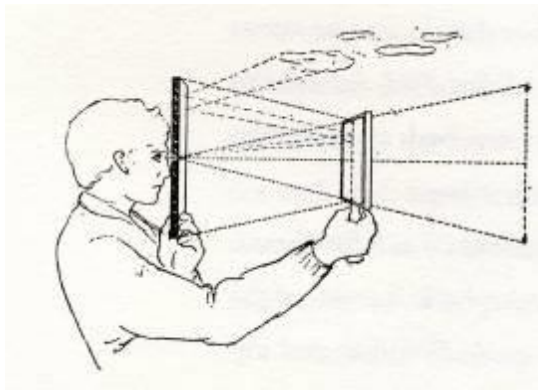


grids or bands which cover the painting's surface. As one moves back, one experiences what Linville calls the second moment, in which the painting goes atmospheric; where the ambiguity of illusion takes over. Linville describes: 'I don't mean atmosphere in the spatially illusionistic sense I associate with color field painting, rather it is a non-radiating, impermeable mist. It feels like, rather than looks like atmosphere. The red lines {in Martin's painting *Red Bird* } dematerialize the canvas, making it hazy, velvety.'¹⁰ And then, as one moves back further, one experiences the third moment, in which the painting closes down; becoming opaque like a wall. Krauss writes: 'That opaqueness of the third "moment" produced by a fully distant, more objective vantage on the work, brackets the atmosphere interval of the middle distant view, closing it from behind, so to speak. Wall-like and impermeable, this view now disperses the earlier "atmosphere". And this final result, as Linville again writes of Martin, is "to make her paintings impermeable, immovable as stone."¹¹

Krauss explains that to define the work by the fixed idea (in other words regardless of the angle from which you view it) of the abstract sublime is not right. Atmosphere is instead an effect set in a system where an opposite effect is also at work, and that these two effects serve to define each other. 'Linville's three distances transform the experience from an intuition into a system, and convert atmosphere from a signified (the content of an image) into a signifier - /atmosphere/ the open member of a differential series: wall/mist; weave/cloud; closed/open; form/formless.'^{12,13}

This idea of putting atmosphere in slashes, treating it as a differential marker which, with its opposite constitutes a system appears to be developed by Krauss from the work of Hubert Damisch titled *Theorie du /nuage/*¹⁴. This is a rewriting of the history of Renaissance and Baroque painting according to a system of which the signifier /cloud/ plays a crucial part. He presented his theory at about the same time as Linville presented her idea of Martin's 3 distances. In this theory the signifier /cloud/ has the role of 'remainder'; the thing that cannot be fit into a system but which the system needs in order to exist as a system.

By such examples as the first perspective experiment of architect Filippo Brunelleschi¹⁵, Damisch illustrates how linear perspective cannot encompass all of visual experience and that it could be said to generate an oppositional factor with which it interacts dialectically: the cloud.¹⁶ Brunelleschi painted the image of the bapistry in Florence on a wooden panel in which was drilled a peephole at the vanishing point of the perspective construction. The image was then to be viewed by looking from the back side through the peephole in the panel into a mirror held at arm's length, thus assuming the correct viewing according to the theory of perspective where vanishing and viewing point are in line. Instead of painting a sky above the bapistry, the area for sky was covered in silver leaf which, by acting as a mirror would capture by reflection the real sky passing over the head of the viewer looking through the peephole.



Reconstruction of Brunelleschi's 1st perspective experiment as reproduced by Hubert Damisch, *Theorie du nuage/* (Paris: Le Seuil, 1972).

As Krauss puts it, 'between the two planes... something was necessarily added, slipped into the construction as though it were a measurable, definable body, but which gave the lie nonetheless to this very possibility of definition. This something was the /cloud/.'¹⁷ Through the juxtaposition of this immeasurable body of reflected sky on the linear perspective construction, a new type of pictorial space (system) is generated. Damisch writes of Brunelleschi's process, 'this way of mirroring...inserted into the pictorial field...onto which sky and clouds were captured...is much more than a subterfuge. It has the value of an epistemological emblem...to the extent that it reveals the limitations of the perspective code, for which the demonstration furnishes the complete theory. It makes perspective appear as a structure of exclusions, whose coherence is founded on a series of refusals that nonetheless must make a place, as the

background onto which it is printed, for the very thing it excludes from its order.’¹⁸

Once Brunelleschi made this invention, the art of painting was ‘raised’ to a science, but the awareness brought into focus here, is that it was always ‘being limited or conditioned by the unformed, the unknowable, the unrepresentable.’ As Krauss puts it, ‘if the /architectural/ came to symbolize the reach of the artist’s ‘knowledge’, the /cloud/ operated as the lack in the center of that knowledge, the outside that joins the inside in order to constitute it as an inside.’¹⁹

So what is developed by Damisch and referred to by Krauss is a concept (as related to painting) of the knowable and the unknowable interacting, in the case of Brunelleschi’s experiment, in a sort of semiotic relationship (architecture and sky serving as symbols), both necessarily present to define each other.

By being first and foremost a marker in this system, the /cloud/ is then not primarily used as a thematic element. Meaning can be given to it but only through the oppositional relationship it has with the other elements in the system. ‘Meaning, according to this argument, is then a function of a system that underpins and produces it, a system--/cloud/ vs. /built, definable space/--with its own autonomy which precedes specifics of either theme or image.’²⁰

This reiterates Krauss’s idea of Martin’s 3 distances forming a system, in this case involving a shifting viewing experience, and Martin’s claim of her own work not referring to anything.

In pondering this comparison I am left with questions. What would Brunelleschi have thought of Damisch’s theory? In an effort to comprehend this idea of a system created out of an interaction of oppositional elements, I find the need to go in the opposite direction from Krauss; that Martin’s three distances defining this bracketed system serves as a model to understanding the implications of Brunelleschi’s perspective experiment as interpreted by Damisch. For me it is actually enough, with Damisch’s description of perspective as a structure of exclusions whose coherence depends on the thing it excludes, to rethink perspective construction (without the insertion of sky) and why it can galvanize

the imagination; that it has to do with it being a finite representation of the infinite—a structure whose purpose is to suggest what is forever beyond the structure.

In looking at Martin's paintings in comparison to Damisch's example, the role of these structured 'operators', grid and perspective, are only so comparable.

Perspective creates a relationship between reality and the image, a mapping of reality on the painted surface, whereas the grid breaks that relationship down. As Krauss says in an earlier essay she wrote titled *Grids*, 'if {the grid} maps anything, it maps the surface of painting itself.' And in this spatial sense the grid maps the autonomy of the realm of art, and with its first appearance in modernism came the 'announcement of modern art's will to silence.'²¹

In support of Martin's claim to be a classicist, Krauss refers, with this idea of the work being autonomous, to the dialectic of the ancient time toward the utterly independent object. Krauss refers to the studies of Alois Riegl²² where he claims that evolution in ancient art has occurred purely through concerns internal to art (independent of world events). He claims this evolution related to the desire to grasp things as objectively as possible, regardless of the vantage point of the subjective viewer. But by this resulting in the object being acknowledged in terms of any form of sculptural relief, shadow became caught within the confines of the object thus bringing in a variable optical element. 'The art of antiquity', Riegl wrote, 'which sought as much as possible to enclose the figures in objective, tactile borders, accordingly was bound from the very beginning to include a subjective, optical element; this, however gave rise to a contradiction, the resolution of which was to pose a problem, which was handed down to the next period...one might say the entire art history of the ancient world consists of a developmental chain of such problems and solutions.' This development led to an optical play where what was formerly background emerges as object. In late Roman decorative arts the example Riegl gives which is closely related to Martin's work, is the construction of an object itself in terms of a moiré effect where a constant oscillation occurs between figure and ground depending on where the viewer is standing. Though many would consider this fluctuation to imply that the object, in being dependent upon how it is perceived, has become

subjectivized, Riegl instead sees it as an objectivism ‘in its highest throes of dialectical development’. Riegl argues that with this optical effect being an integral part of the object, it is ‘the subject-viewer who has been fractured, having now been deprived of the security of a unitary vantage.’²³

Despite classicism’s commitment to form (of which Martin had none), she is, according to Krauss, linked to this tradition through her objectivist’s vision. This objectivism, which began to take form in the twentieth century (the artist Mondrian being a prime figure from this period) related to modern painting’s growing dependence on the phenomenology of seeing, what Krauss states is called an “objectivist opticality” which attempts to discover on an abstract level the ‘objective conditions, or ...logical grounds of possibility, for the purely subjective phenomenon of vision itself’. The grid was important in this development as a ‘transformer that moved painting from the subjective experience of the empirical field to the internal grounds of ...subjectivity now construed as logic’.²⁴ By working with the grid she is displaying conditions of the visual while repeating the (antique) desire for objectivity and clarity. In the closed system which Martin constructs, where the optical marker /cloud/ is bracketed by its two counterterms, which preserves- like the moire effect- the drive toward the objective.

In my experience of seeing an Agnes Martin painting and being in the up-close 1st moment of viewing where the focus is on how in all their multitude no two lines are alike and in all their austerity they make you aware of a certain compulsion that must drive the artist. When I match this interpretation of Martin’s work, in particular the idea that she was attempting to grasp the logical conditions of vision, with my personal experience of viewing her paintings, I am reminded of a quote from Alloway^{25,26} stating that her work, in not being about nature is instead ‘what is known forever in the mind.’ Known or unknown? Maybe on some level she is mapping out the conditions (or processes) of the mind itself. The way in which the intricate organization of lines (which form the grids) dissolves into something intangible can be seen as reflecting the influence on consciousness (where we strive for order and control) from other parts of the mind.

Jessica Stockholder: The Process of Continuation and Completion

Linville's idea that reading Agnes Martin's work involves an active viewing, one which relies on the viewer accumulating impressions of her work from a near, middle and far distance, reminded me of how one experiences the installation work done by Jessica Stockholder²⁷ despite it involving, as in Martin's, anything but subtle optical effects.

Jessica Stockholder makes sculpture and site-specific installation work which are based on creating an interaction between found materials, architectural spaces, and made elements. Color plays a primary role in her work and in each piece she uses a large variety of objects. Wooden framing is used to punctuate a dense often chaotic packing of materials, on which is superimposed layers of paper-mache and/or paint (referred to by Stockholder as skins.) Her work is formal, where meaning is generated through the method of building and as a consequence of a knitting together of material elements.

Similar to how one moves between the 'moments' of reading Martin's work, Stockholder expects the viewing of her (large scale site-specific) work to be a time-bound experience, one which involves putting various pieces of information together. In her description of her 1987 work *It's Not Over 'til the Fat Lady Sings*, she explains 'As one moves thru the piece, all of the parts... form a constantly shifting but balanced composition. They do not yield the impression of a unified work, separate from one's self, until one stands at the far corner of the gallery with one's back to the wall. ... From this position it is seen and felt as a complete whole, other from the viewer. However, this experience is informed by the memory of having moved through the piece- by the memory of how it was revealed over time.'²⁸ She creates a multiple spatial experience, where, as Miwon Kwon explains it, 'what looks from one view to be a pictorial space (distanced from and excluding the viewer), is in another instance actual, embodied space (immediate with and encompassing the viewer.)'^{29,30} This is an experience gained not just by different views being observed from different positions, but through



It Ain't Over 'til the Fat Lady Sings, Jessica Stockholder, 1987



Skin Toned Garden Mapping, Jessica Stockholder, 1991



Indoor Lighting for my Father, J. Stockholder, 1988

different modes of spatial perception being experienced, from an embodied experience occurring through the viewer's movement over time to one that is frozen in a pictorial flatness, isolated from time and viewer. The artist describes this as 'a struggle between different ways of viewing contributing to the rise of a kind of blur, a confusion of boundary.'³¹

Stockholder feels the work is complete when the questions and discontinuities within it become tied to one another and form a circular process of referencing that excludes any further struggle from her. The intention is that the viewer gets engaged as she does; between viewing something static and feeling they are participating in a series of contradictions and narratives that come to no settling conclusion, that what is conveyed is a struggle between continuation and completeness.

A recurring form in Stockholder's work comparable to Martin's grid is the wooden frame. Besides the fact that framing is an obsession of hers, appearing in great redundancy in her installations, she describes it as bringing attention to how we look at things. 'In Western culture we frame the work by placing it in the institution of the gallery...it becomes our 'frame' or reference.'³² Her work does not use a conventional frame, but it relies on its context for definition and also on the 'idea' of frame that we all carry with us. She expects the viewers to be able to complete the work by responding to cues in the work. There is then a contradiction, because the frame, though only an abstraction, holds the work away from real time, but to the extent the viewer participates in framing the work, the frame becomes part of real time, part of life.

The elaborate titles of her work such as *Fat Form and Hairy: Sardine Can Peeling, Kissing the Wall #2, Skinned Tones Garden Mapping* aptly reflect the complexity of the work—familiar terms used in unusual combinations and presented as formal titles (mirroring the assemblage of familiar objects into the form of the art object), which at first appear cryptic but by further involvement of the viewer in the work start to make sense.³³ By using the present tense gerund form of the verb (kissing, peeling, mapping) she expresses action out of time. Once

the work exists only in memory and photos, with these titles, the action is still going on.³⁴

Stockholder thus creates work which is in a state of flux, between continuity and completeness, through the materialization and dematerialization of a picture as the viewer moves through the work. It is in this way another example of the construction of the object (in this case the installation) in terms of the classical 'moire effect' which was discussed earlier as a model for Martin's 3 distances (fluctuation between figure and ground worked into the weft of the object—where here figure=picture).

Her work also explores the (objective) conditions for the subjective phenomenon of viewing, however the tactile (kinesthetic) field of the viewer moves from a zone outside the paintings to one moving through the picture field. The action of the viewer extends into the role of the grid in Martin's paintings, breaking down the pictorial field through their movement but at the same time, through a mental process (of framing) creating clarity and order. There is added complexity to the role of memory in Stockholder's work (in comparison to Martin's) for not only is it serving to enrich the picture view-through the memory of moving through the work- but it is active through the familiarity of the everyday objects she uses, enhancing the reaction of how they are structured into a new experience.

Here too, the work is a construction of a system made up of oppositional relations, where meaning does not precede but rather is a function of this system. In fact in her work it is not a system but layers of systems, where focus is brought to the transition from one state to the next—to Krauss's slashes. As Stockholder puts it, 'I am always concerned with the complexity of boundaries, where one thing begins and another ends, where inside becomes out, where art meets life, the relation of back to front, fiction to reality, surface to structure.'³⁵

It is perhaps too definitive though to say Stockholder (as following Krauss's argument for what Martin is doing) maintains a drive solely toward the objective. In Martin's case, following the classical idea based on the moire effect, it is not the object which gets subjectivized by the fluctuation between figure and ground,

but rather a fracture in the subject-viewer relation because there is no longer one view point on the work. The work then maintains its autonomy. But in the case of Stockholder's work the autonomy of the work is not so clearly maintained. As already discussed, Stockholder relies on the viewer to complete the work, to use this notion of frame they bring with them to the gallery. Is this an attribute of the subject or the object? It is another blurred boundary. One could say it is an attribute of the object, because without it the system does not function, you get no 'picture' operating in contrast to any other form of viewing the work.

Comprehending the optical?

This idea of the work being organized into a system defined by opposites- concrete/tangible vs. optical/indefinite/intangible- can get difficult to articulate because the optical aspect (by the nature of what it is) is hard to define. (This goes back to only really having a firm idea of what Damisch was illustrating with the reflected sky in the Brunelleschi experiment on an intuitive level.) In *The /Cloud/* Krauss at one point defines /cloud/ as the experience of the 2nd moment of viewing, and at another point she describes it as the whole experience of moving through the successive distances of viewing. In Stockholder's work the relation is spoken of primarily in metaphors (fiction/reality, art/life). Despite its existence, it is not easy to articulate what is the marker which is in opposition to Stockholder's /stuff/ (the word she uses to describe all the old and new materials she puts to work.)

This leads to a suspicion that these definitions can get somewhat arbitrary. That perhaps any type of primarily formal work could be interpreted on these terms, and that perhaps in all these words, not much of anything is being said.

A piece which gets at the essence of this ambiguity (of the limits of our ability to pinpoint (!) the optical) is a time-based work recently completed by Jasper Coppes.³⁶ Using a 'fog' machine, the artist filled the Rietveld Pavilion (a 50m2 building in the school's courtyard made mostly of glass) with smoke. The artist considers the work to be a sculpture and a happening, lasting as long as the smoke was in the Pavilion. Despite the force of gravity playing no role in the work, I

associate the 'block' of smoke with a chunk of earth or rock that is going through a process of erosion.



In light of the Krauss essay I see this piece as a refreshing and playful translation (or illustration) of the dialectical relationship between /cloud/ and /structure/, where atmosphere is given a more literal form with its process of evaporation not only coming into play but defining the work. (I should note that the artist has read Krauss's essay, and this connection is one he has most likely made himself.) The creation of a system where opposite effects serve to define each other is literally acted out: the smoke filling out the space defined by the glass and steel grid, making what was transparent and therefore unnoticable now clearly defined as a container of space, while at the same time defining itself as uncontainable, ultimately intangible.

After thoughts: Smite of the Rectangle

With the Krauss lens, I look now to some of my latest work. Last Fall I was producing work which, as a series, I would now title "Smite of the Rectangle." (Smite means to hit somebody hard, to fill somebody with love or longing.) Photos 1a-c, 2. I always feel a necessity to work, one way or another, with

respect to a frame. In the case of this series, it was with wooden grids made up of recycled masonite pieces. Once the grids are up they produce a silence, a sense of finality, though they remain bereft of something indeterminate to me. It is as if I am smitten by these forms. One classmate described the experience of viewing the installation shown in (photos 1) like being in church.



1a.



1b.



Untitled. Oct 2008 1c.

In *The Originality of the Avant-Garde and Other Modernist Myths*, Krauss discusses how the grid, primarily through its anti-referential character, creates a barricade to speech (and nature) and what results is silence. ‘This silence due ...to the protectiveness of its mesh {she speaks here of grids used in painting} against all intrusions from outside. No echoes of footsteps in empty rooms, no scream of birds across open skies, no rush of distant water-for the grid has collapsed the

spatiality of nature ... With proscription of nature as well as of speech, the result is still more silence.'³⁷ These masonite grids convey this silence.

Pals with a Purpose was the result of a short and chilly period I also spent in the Pavilion. The masonite pieces were nailed to the brick wall and then overlapping onto the floor, held down, in illusion, by the large bags of water.



2. *Pals With a Purpose*. Nov 2008. Masonite, bags of water.

There were a couple of other water-filled bags in the room as well, propping and pulling on the structures, acting in counterpoint to these structures. Or maybe they were in counterpoint to me in my pondering of the space, having a live animal-like quality, like jellyfish. They echoed the transparency of the room but also they were something amorphous; gossamer which I had caught in a bag. On some level they are my version of the cloud. An element, external to structure, trapped and shelved (cradled?) onto the grid. Whether it is the grid which supports the water or vice versa, they are contrasting elements which serve to reinforce each other. As I remember this experience (which I would characterize as a struggle) I look back on that wall piece, with me hammering it into that brick wall, as some comical form of crucifixion (not so comical.)

One of my latest works was much inspired by Damisch's ideas on perspective brought up in this paper. I had the desire to work with that idea of making a finite

representation of the infinite. I thought I would attempt to capture the sky within the structure of the buildings, but the optical play revolves more around this shadow turned chasm in the center of the picture. The depth, the infinite, is not so much horizontally into the picture, but more vertically down into this hole. A tracery of chalk lines behind the pastel building layer increases this depth both in and down. Like with Martin's 'atmosphere', or Coppes's fog, the shadow with tracery seeps out of the contained space defined by the architecture.



Untitled. 120x145 cm. Acrylic on Linen. April 2008.

Notes/Bibliography

1. Rosalind Krauss (born 1941) is an American art critic, professor, and theorist who is currently based at Columbia University, N.Y., N.Y. She completed a PhD at Harvard University in 1969. In the late 60's Krauss got an early start working for Artforum International alongside Micheal Fried. Her later commitment to 'minimal art' (e.g. work of Donald Judd) set her apart from Fried who continued his support of modernist abstraction (e.g. work of Olitsky and Noland.) In

1976, after having left Artforum, Krauss cofounded the magazine October. Krauss and October became a powerful inspiration for students and colleagues who aspired to the rigorous, philosophical study of contemporary art. Krauss was influenced by the criticisms of Clement Greenberg, which was in contrast to the highly subjective, poetic approach of Harold Rosenberg. The Rosenberg model had a long-lasting influence on the New York art scene, but

to Krauss and others, its basis in subjective expression was fatally unable to account for how a particular artwork's objective structure gives rise to its associated subjective effects. Greenberg's gifted way of assessing how an art object works, or how it is put together, became for Krauss a fruitful resource; even if she and fellow 'Greenberger' Fried would break first with the older critic, and then with each other, at particular moments of judgment, the commitment to formal analysis as the necessary if not sufficient ground of serious criticism would still remain for both of them. Krauss has a gift for translating the ephemerality of visual and bodily experience into precise, vivid English, which has solidified her prestige as a critic. Her usual practice is to make this experience intelligible by using categories translated from the work of a thinker outside the study of art, such as Maurice Merleau-Ponty, Ferdinand de Saussure, Jacques Lacan, Jacques Derrida, Georges Bataille, or Roland Barthes. Her work has helped establish the position of these writers within the study of art, even at the cost of provoking anxiety about threats to the discipline's autonomy. From the 1980s, she became increasingly concerned with using a psychoanalytic understanding of drives and the unconscious, owing less to the Freudianism of an Andre Breton or a Salvador Dalí, and much more to the structuralist Lacan and the "dissident surrealist" Bataille. (source: WIKIPEDIA, free online encyclopedia.)

2. Agnes Martin (1912-2004) was a painter who was born and raised in rural Canada. She studied art at Columbia University and University of New Mexico. Besides living for a brief time in New York City, where she was discovered by gallerist Betty Parsons in 1957, she spent most of her life in New Mexico, living her last 40 years mostly as a hermit. The bulk of her work is composed of grids, usually drawn onto the canvas surface. She used a limited color palette, working with subtle variations in neutrals and whites. (source: WIKIPEDIA.)

3. Rosalind Krauss, 'The /Cloud/' - Paris, 1993. (Published in *Bachelors*, October Books, MIT Press.)
4. *Ibid.*, p. 76.
5. *Ibid.*, p.85.
6. *Ibid.*, p.77.
7. *Ibid.*, p.78.
8. Kasha Linville, 'Agnes Martin: An Appreciation', *Artforum*, 9 (June 1971.) [reference taken from Footnote 7 p. 90, 'The /Cloud/' - Paris, 1993. (Published in *Bachelors*, October Books, c. MIT Press.)]
9. Quote from Linville's above reference excerpted in 'The /Cloud/', p. 78. - Paris, 1993. (Published in *Bachelors*, October Books, MIT Press.)
10. *Ibid.*, p. 79.
11. Rosalind Krauss, 'The /Cloud/' - Paris, 1993. (Published in *Bachelors*, October Books, MIT Press.), p. 79.
12. *Ibid.*, p. 82.
13. *Ibid.*, p. 90 Quote from Krauss's notes: In the formal notation of semiological analysis, the placement of a word between slashes indicates that it is being considered in its function as *signifier*- in terms, that is, of its condition within a differential, oppositional system- and thus bracketed off from its 'content', or *signified*.
14. Hubert Damsich (teaches at the Ecole des Hautes Etudes en Sciences Sociales, Paris), *Theorie du /nuage/* (Paris: Editions du Seuil, 1972.)
15. Filippo Brunelleschi (1377-1446) was one of the foremost architects of the Italian Renaissance. All of his principal works are in Florence, Italy. He was educated in mathematics and literature, trained to be a master goldsmith, then became a builder. He completed his first perspective experiment in about 1415. (source: WIKIPEDIA.)
16. Stanford University Press review (c. 2001-2008) of *theorie du /nuage/* as translated by Janet Lloyd. (Translation : *A Theory of /Cloud/, Toward a History of Painting.*)

17. Rosalind Krauss, 'The /Cloud/' - Paris, 1993. (Published in *Bachelors*, October Books, c. MIT Press.), p. 84.
18. Ibid.
19. Ibid., p. 85.
20. Ibid.
21. 'Grids', Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, c. MIT Press, 1985, p. 10.
22. Alois Riegl, 'Late roman or Oriental?' in Gert Schiff, ed., *Readings in German Art history* (New York: Continuum, 1988), pp. 181-82. [reference taken from Footnote 13 p. 90, 'The /Cloud/' - Paris, 1993. (Published in *Bachelors*, October Books, c. MIT Press.)]
23. Quotes from Riegl's above reference excerpted in 'The /Cloud/', pp. 87-89. - Paris, 1993. (Published in *Bachelors*, October Books, MIT Press.)
24. Rosalind Krauss, 'The /Cloud/' - Paris, 1993. (Published in *Bachelors*, October Books, c. MIT Press.), p.88
25. Lawrence Alloway, in Agnes Martin, exh. cat. (Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1973), reprinted as "'Formlessness Breaking Down Form': the Paintings of Agnes Martin," *Studio International*, 85 (February 1973), p. 62 [reference taken from Footnote 1 p. 90, 'The /Cloud/' - Paris, 1993. (Published in *Bachelors*, October Books, c. MIT Press.)]
26. Quote from Alloway's above reference excerpted in 'The /Cloud/', p. 77. - Paris, 1993. (Published in *Bachelors*, October Books, MIT Press.)
27. Jessica Stockholder (born 1959) was born in Washington, USA but grew up in Vancouver, Canada. Got her BFA in painting from University of Victoria, and her MFA in sculpture from Yale University. In 1999 accepts position as director of graduate studies in sculpture at Yale University, lives in Connecticut.
28. *Jessica Stockholder*, Phaidon Press, London 1995, pp. 107-08.
29. Miwon Kwon is an Associate Professor in the Department of Art History at University of California, Los Angeles. Her research and writing engage several disciplines including contemporary art, architecture, public art, and urban studies.
30. 'Promiscuity of Space: Some Thoughts on Jessica Stockholder's Scenographic Compositions', Miwon Kwon, *Jessica Stockholder Kissing the Wall: Works, 1988-2003* c. Marquand Books, Seattle 2004
31. *Jessica Stockholder* compiled by Barry Schwabsky, Lynne Tillmann, Lynn Cooke c. Phaidon Press Ltd, 1995.
32. 'Parallel Parking 1992' Artist's writings p.141-42, *Jessica Stockholder* compiled by Barry Schwabsky, Lynne Tillmann, Lynn Cooke c. Phaidon Press Ltd, 1995.
33. 'Circuito, Memory, and the Medieval Mapping of Space', Elspeth Carruthers, *Jessica Stockholder Kissing the Wall: Works, 1988-2003* c. Marquand Books, Seattle 2004
34. 'Annotated Chronology', compiled by Katie Robinson Edwards, p. 71, *Jessica Stockholder Kissing the Wall: Works, 1988-2003* c. Marquand Books, Seattle 2004
35. Ibid., p.69.
36. Jasper Coppes (born 1983) lives and works in Amsterdam. The art-work discussed was made in December 2008.
37. 'the Originality of the Avant-Garde', Rosalind Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, c. MIT Press, 1985, p. 158-60.